

JOURNAL of the AUSTRALIAN GARDEN HISTORY SOCIETY

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The cover illustration was drawn and kindly donated by Joan Law-Smith.

KEY TO GARLAND (clockwise)

Lilium canadense
Primula auricula
Fuchsia magellanica
Hedera
Campanula burghaltii
Narcissus
Adiantum aethiopicum
Ipomea 'Heavenly Blue'
Lilium canadense
Fragaria vesca
Rosa Reine les Violettes
Rosa Souvenir de la Malmaison
Rosa Nevada
Campanula Bellflower
Geranium
Dianthus caesius The Cheddar Pink
Adiantum aethiopicum
Endymion hispanicus
Dianthus Murray's Laced Pink
Fuchsia magellanica
Hedera Silver Queen

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Chairman's Address

Greetings to all members -

It has been most encouraging to receive your many interested and helpful letters at this early and formative stage of the Society's establishment.

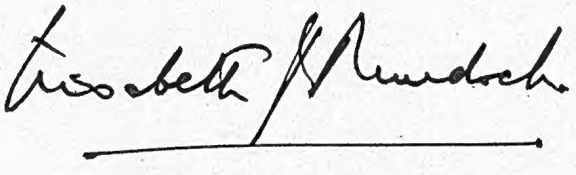
Your Committee welcomes comments and suggestions and looks forward to the growing involvement of all members in the creation of a National Body which will stimulate and foster interest in the preservation of our Australian Historical Garden Heritage.

There is a great deal of research to be done, the structure of which will have to be carefully planned and which should provide interesting and satisfying work for members.

This journal, which we hope to publish twice a year, is designed to keep us all informed of the Society's activities progress and intentions. It is important that it should be of real interest to our members who live all over Australia and whose interests, skills and experience will bring validity to our purpose.

The Editor, Mrs Miranda Morris-Nunn and the members of the Editorial Committee, Lady Ebury, Mrs Anne Latreille and Dr Warren Nicholls will be working very hard to develop the journal into a really interesting, authoritative and communicative publication - this achievement will of course depend largely on the level of enthusiasm maintained by members and by the volume and quality of the news, views and written articles which you are prepared to offer to the Editor.

As your first chairman I am proud to be associated with you all and very happy to know that there are so many members who share my hopes for and belief in the future of the Society.



Dame Elizabeth Murdoch, DBE

Editorial

It has been a great pleasure to me to edit this journal. The articles have made fascinating reading - and re-reading. I am most grateful to Oline Richards, Joan Law-Smith, Trevor Nottle, Tony Whitehill, Tom Garnett, Richard Aitken and Howard Tanner for their response to the urgent call for contributions.

Joan Law-Smith in her article 'Grown for their Leaves' provides a cultural history of the leaf - and mentions the need for an Australian leaf emblem. Can't help being reminded of the gum leaves which loving mothers painted and sold to raise funds during the First World War (exhibit 355 in the Victorian Colonial Crafts Catalogue).

Trevor Nottle's article 'A Wealth of Flowers' is a delight for both doers and dreamers. He blends practical advice on an historic garden with whimsical illustrations from old nursery catalogues.

Oline Richards has presented us with a vivid insight into the attitudes and characters of nineteenth century naturalists in Western Australia and their sense of wonder at the new landscape. For those whose appetite is whetted by this article, similar research has been undertaken in Tasmania and has been published by the Queen Victoria Museum in Launceston. Van Diemen's Land Correspondents by T.E. Burns and J.R. Skemp, contains letters from R.C. Gunn, R.W. Lawrence, Jory Jorgenson, Sir John Franklin and others to Sir William Hooker 1827-1849. It can be obtained from the Museum at $5.00.

Tony Whitehill and Richard Aitken both give informative backgrounds to current exhibitions. It is painful to read about such recent demolition of garden architecture, but consoling to see that some records remain. The importance of preserving documents cannot be overstressed, although the preservation of the artifact itself is naturally to be preferred.

Tommy Garnett explains the nature of plant nomenclature, and brings down to earth a subject often mystical to the uninitiated.

I am sure everyone will be delighted by the conference programme sent in by Howard Tanner.

The format of this journal will remain constant, but starting in the next issue there will be space allocated to letters to the editor and the beginnings of a list of current research being undertaken in areas pertinent to our subject. I shall rely heavily on reader participation for this. Please also let me know about any conferences, exhibitions, lectures, etc. that are being held in your area. Book reviews and snippets of information will be welcomed.

Illustrations submitted should be either line drawings (these will be reduced to 2/3 their original size) or black and white photographs (which will be printed the size you send them). The journal will be published twice a year, usually in Spring and Autumn. Deadlines for the next issues will be announced in the journal. All material for the 1981 Autumn issue should reach me by 20 February. Small items of last minute news will be squeezed in, space permitting. Any comments and suggestions on any aspect of the journal would be greatly appreciated.

MIRANDA MORRIS-NUNN

Grown for their Leaves

Joan Law-Smith

Why do I always plan for flowers
In autumn's cold and flush of spring?
There's a simpler way to furnish air -
A leaf is such a lovely thing.

We are told that without its chlorophyll a plant would not be a plant, and if it did not have leaves there would not be anywhere for this vital substance to be housed. Be that as it is - and leaving scientific analysis aside, these 'houses' of plants and trees mean different things to different people. For some a livelihood, for all mankind the nourishment to keep alive, and lastly, to the gardener, a delight to the eye and the spirit.

The creation of a certain leaf for a certain environment is a never ending source of wonder, when seeing the multitude of different ways nature has devised for that leaf to grown and multiply itself under the conditions of its proscribed habitat.

However, it is not the absorbing story of the botanical and scientific development of leaf that I can relate - it is of the purely aesthetic aspect I wish to write, the side that confronts a gardener when choosing from the wealth of plant material those with whom he desires a greater intimacy.

To the Western mind a garden would not be complete with flowers, which are, in the life of a plant, shrub or tree, a vitally purposeful stage of its life-cycle for the proliferation of its kind. However, their beauty is transitory, and as a result, the debt we owe to foliage in our gardens is immense. Surely it is from the Japanese we can learn so much to appreciate the worth of a garden designed for the beauty of its leaves. Their approach has a subtlety and resultant tranquility in great contrast to our Western park displays where, for the majority of people who frequent them, the greatest beauty is in the large and vivid flowers.

There are lessons to be learned also when walking through our rain forests, for nature is wiser than man with the abundant proportion of leaves to each flower. She did not design it as we plant the average tropic garden where every colour of bouganvillea is vying with each other in a visual extravaganza. There the *genus loci* is not invoked.

The noted South American landscape architect Burle Marx uses the tropic flowers, of one variety at a time, in areas of ground cover, set like a jewel in a large expanse of surrounding green, and you can accept their exotic and exuberant presence if they are incorporated into our smaller gardens using the same principle.

In the quest for emulating this quality of restraint in a garden, the range of plants which can be obtained are quite bewildering in their array. Unfortunately, the ones most easily obtainable are not always those most likely to help achieve that harmony.

So therein lies a danger of employing too many varieties, resulting in a patchwork confusion or museum of plants, where the advantage of the serenity afforded by massed groupings of one kind, is lost.

The dramatic foliage that makes a so-called 'impressive sight' all the year round is apt to reduce the more beautiful simpler things to insignificance - like a zebra in a landscape. Gold and silver variegated trees or plants need to be used very sparingly. In most instances they are an abnormal condition - and therefore not a species. I recall reading somewhere of a variegated strawberry plant - described as 'blotched and white'. Surely an affront to what is such a beautiful thing. I love the simple green trifoliate leaves so much that I wish it constancy - to stay forever the same in its perfection.

I like to think of a garden as one would the composition of a symphony orchestra - not one where each instrument is playing a different noisy tune, a perpetual fortissimo, but as a concert of a harmonious whole where a certain tree or plant is wont to play a solo part, always in tune with the other instruments of its surroundings. This accompaniment, composed of all the varied and seasonal greens, may be of trees whose leaves, early in their life, show that wonderful lime green, alongside others that assume a darker dress, or, alternatively perhaps the camellias, the laurel magnolia, or the eugenias whose more sombre colouring is enlivened in sunshine with a reflected blue highlight on their leaves. With all this, is the background of the ever-green or ever-grey eucalypts, never from our view.

It is, for the reason that ninety per cent of our trees and shrubs are sclerophyll - hard leaved - and evergreen that we need to turn to varieties from other parts of the world to provide a more marked seasonal change, not necessarily motivated by home-sickness as were the early colonists.

The frost-prone districts of Southern Australia are prevented from planting our interesting and handsome leaved rain forest trees from Queensland and northern N.S.W., which is always a reason for profound regret. However, in so far south as the Melbourne Botanic Gardens we can enjoy over ninety species that are thriving there.

So much for the harmony of colours, but consideration of shapes is needed also, to provide the necessary contrast of size and form. An abundance of small leaves, unrelieved by larger ones, can be fidgety; too many sword-shaped leaves can look hostile and some gardeners find the repetitive oval leaves as of the hebe family boring. When you think of the size of those of the water-lily *Victoria amazonica*, the giant rhubarb *Gunnera chilensis*, or the Chinese walnut *Juglans cathayensis* with their immense leaves, in contrast to the tiny leaf of the lowly moss, the range of sizes and shapes that confront us are as varied and an absorbing object of study as the plants and trees that bear them.

Sometimes there is a conflict in this choice - apart from climatic conditions - because we may need a plant for its flower or fruit in the garden and its leaves are not the best part of it, nevertheless it still deserves a place. The hardy and decorative *Chaenomeles japonica* 'Alba' needs to be one of the exceptions.

Along with the visual delights is another dimension, the important one of association. Those for which men have suffered, of which they have thought or dreamed, have become embodied in symbols and come down to us as chosen images from nature in past times, often through ritual and ceremony, some enshrined in myths and others in history, at times too obscure to know precisely their origins.

These forms, because of long association evoke indefinable and yet distinct emotions.

The olive, *Olea europea*, symbol of peace, the palm leaf which plays such a significant role in religious ceremonies. The bay laurel *L. nobilis* whose leaves were used to crown the poets laureate and the triumphant heroes for whom it was a symbol of victory. Even in our day we have an echo through the translation from baccalaureus

to the French bachelier as it honours the recipients of degrees. Also from early biblical times and with the Greeks and Romans came the vine-leaf, as a sign of plenty, and an emblem of the church. Gradually further symbols appeared of leaves such as mistletoe, coming, as we are told, with the Druids. The holly and the ivy - one a celebration of Christmas and the other representing, for a woman, home and security. From Shakespeare we have rosemary and rue, the herbs which he immortalised as representative of remembrance and grace.

Time has conferred fame and dignity on these plants and trees, evolving from the customs of people who naturally turned to those native to their country, and so, we assume, of frequent and fond association, not symbols of a high destiny as were the sun, moon and stars.

It is interesting to note, through these past ages, which of all the leaves artists have chosen to portray, and the artisans, the sculptors, the woodcarvers and the potters, all in their own separate mediums and ways.

It would be difficult to single out one particular leaf as being the most frequently depicted object of their veneration. The sacred lotus *Nelumbo nucifera* was one widely favoured in ancient Egypt, India, China and Japan.

What interesting use the Egyptians made of lotus and papyrus leaves to ornament the capitals of their temples and buildings. Regretfully, due to the fragility of Chinese dwellings so much of their very early art has been lost, but in the enchanting Sung paintings the artists take us to where the lotus grows - the leaves rising above the water, or floating if they are young or the water is deep - telling us of their unique green, and sometimes detailed enough to show their quilting of the most exquisite radiating design. In their artistic history the bamboo is treated with equal courtesy.

The early Greeks made frequent use of the acanthus leaf, *A. mollis*, on their Corinthian pillars, simply expressing the foliation of the leaf and showing such care in reproducing the delicate undulations of its surface, but how differently the Romans treated it subsequently, contorting it by their elaborate treatment it so lacked the Greek refinement.

The acanthus appears again, in the sixth century, on the capitals of Hagia Sophia in Constantinople and on others in Baouit - in a delightful lacy openwork design, treated in a simpler yet formalised way.

Other early depictions were of the palm and vine in mosaic. The leaves of the latter meander in a tracery design over the arched surface of a vault in the Sta Costanza, Rome, (fourth century) providing a perfect canopy for the small figures and animals beneath.

In the medium of embroidery the Jesse Cope (1295-1315) in the Victoria and Albert museum depicting the Tree of Jesse, contains figures, encompassed by vine leaves, rendered with a well-considered and delicate realism.

How often on glass, stone, silver, in frescoes and in books of herbals, do we see this plant appear.

Many other works, during these early times in which foliage was featured led up to the beautiful 'verdure' series of tapestries, now in the Kunsthistoriches Museum in Vienna. These were made in Brussels between 1525 and 1550.

So the centuries pass, each containing a procession of images of foliage by artists in their own innate styles, their criteria of beauty depicted sometimes for pagan or Christian motives, and showing the inspiration they derived from nature as a whole. Their works a gesture of faith, with thought and expression, perhaps as a subjective response to the two mysteries of life - of the soul within and of the Universe in which they dwell.

All over the world there are churches and buildings where pillars, arches and balustrades are ornamented with leaves - some coiled with a certain exuberance - others in a more formalised manner.

In Melbourne we have the fern in handsome wrought iron balcony panels, on garden seats, and engraved on glass; that family of plants was especially popular in the Victorian era.

Perhaps one of the loveliest examples of the stonemason's art is in the Chapter House of Southwell Minster in Nottinghamshire. There is a small book called The Leaves of Southwell, by Nikolaus Pevsner, in which he tells and shows, with text and photographs, the leaves the unknown artists used in their work in this

cathedral in about 1330. The leaves were not forced into a flat decorative symmetry so can be plainly identified. There are those of oak, hawthorn, ranunculus, potentilla, vine, ivy, hope, buttercup, maple, wild geranium, fig and mulberry. They are there carved with consummate artistry, and remarkable truth to life, over the bosses of the roof, over the archways, the capitals of the columns and over the tympana veiling with a delicate tracery and form the functional lines, but never too much to overshadow the structure beneath. The author concludes his text saying 'could these leaves of the English countryside, with all their freshness, move us so deeply if they were not carved in that spirit which filled the saints, poets and thinkers of the thirteenth century - the spirit of religious respect for the loveliness of created nature?'.

It is interesting, in this instance, and in so many others in the history of decorative art, that the artists realised the higher ornamental quality of the more deeply dissected leaves as against the entire leaves of a simple oval or pointed oval shape. What a beautiful emblem Canada has with the maple.

William Morris in 1861 took delightful liberties with dissected leaves in his wallpaper design 'strawberry thief'.

These are only a few examples of foliage of symbolical or artistic significance, and perhaps their presence in your garden can evoke memories and add their enduring beauty and meaning to those you choose to plant today.

Meanwhile our own symbols could be evolving. What emphasis and importance history will place on them only time will show. Animals, birds and flowers are featured more than trees as a logo or emblem. Is the old ambivalence of the early settlers towards the eucalyptus tree still with us, when we should be cherishing it more. Or have our poets not sung enough songs in praise of nature, or writers not yet said those words needed to make one certain thing an embodiment of virtue, hope, sacrifice or courage?

For all we know trees may have symbols in their history, and if so, man must stand as one simply for foolishness.

As a gardener I appreciate the opportunity a windy day affords to see the undersides of leaves with the lovely, subtly-coloured indumentum, or garment of hairs that are so obvious in some, but it takes an artist like Ruskin, with acute observation to describe what he sees when he looks at trees: 'One of the most remarkable characters of natural leafage is the constancy with which, while the leaves on the spray are arranged with exquisite regularity, that regularity is modified in their actual effect. For as in every group of leaves some are seen sideways, some foreshortened, some crossing each other, everyone differently turned and placed from all the others, the forms of the leaves, though in themselves similar, give rise to a thousand strange and differing forms in the group; and the shadows of some, passing over the others, still further disguise and confuse the mass, until the eye can distinguish nothing but a graceful and flexible disorder of innumerable forms with here and there a perfect leaf on the extremity, or a symmetrical association of one or two, just enough to work the specific character and give unity and grace, but never enough to repeat in one group what was done in another, never enough to prevent the eye from feeling that, however regular and mathematical may be the structure of the parts, what is composed out of them is as various and infinite as any other part of nature.

Although it might not be natural for all of us to view foliage with such a searching and finely focused eye, others view them, as did the Impressionists who were content to see, with their bright vision, simply their broad outlines and lovely colours.

However, from both standpoints of art we can learn to be more disciminating in what we choose for our gardens.

With the coming of autumn and the time for the production of chlorophyll to cease in the leaves of deciduous trees, returning to earth the precious minerals they contain for next year's growth. Even if the birds scratch them over the paths, and the beds look tidier without the straw-coloured remnants of the herbaceous plants, we should consider well that a bare and tidy garden all winter is not nature's way of nourishment and protection even if, to our view, a dead leaf seems a little consequence.

I grieve for the trees in so many city streets, throttled with bitumen or paving, beside cemented drains which carry all the water away from their roots, and yet, in their prisons, without that cyclical nourishment, they are expected to grow and flourish.

So these leaves, of very much pleasure and beneficence to us in life, and so much use to us when they fall - whichever it is that we wish for our gardens they can weave for us carpets of the utmost beauty, paint for us pictures in shades no jade or emerald could surpass, and throw a coverlet on beds of earth of materials hard or soft, thick or fine, of times fragrant, quilted and stitched with living thread, by some wondrous chemistry and workmanship as only nature can.

Gardens with Public Access

OLD MINE MANAGER'S HOUSE - SONS OF GWALIA MINE (NEAR LEONORA) W.A.
This garden is situated in the arid, inland goldfields of Western Australia, and dates from the boom period of gold exploration and mining development which occured in the 1890's. The town of Gwalia is now one of the 'ghost towns' of the goldfields of Australia. This colourful garden of shade trees, sheltered green lawn and carefully cultivated flower beds is a surprising survivor of the life style and prosperity of a once thriving mining town.

The garden is in full bloom in August, but very colourful in July and September as well. Because of its location and the great contrast between the garden and the surrounding landscape, it has attracted considerable interest and is well known to collectors of ghost towns! People visiting the nearby historical gallery usually have a tour of the garden during these months.

EXHIBITION BUILDING GARDENS
In preparation of the Centenary Exhibition, the east side of the Exhibition Building in Melbourne is undergoing a facelift. The gardens are receiving special attention and it is believed a modern version of a Victorian floral parterre is being created. It should be worth a look!

RIPPON LEA
The lookout tower in the National Trust's (Vic.) garden at Rippon Lea is nearing completion following extensive restoration.

A Wealth of Flowers

Trevor Nottle

In their fondest dreams gardeners often look backwards to the magnificent gardens of the late nineteenth century. Such flights of fancy are usually peopled by flocks of gardeners hovering over acres of exquisite herbaceous borders, soaring through lofty conservatories or descending on immaculate formal layouts.

If dreams came true we dreamers should no doubt be most elegantly situated but most of us settle for a less grandiose establishment and are, indeed, grateful if we are able to obtain a modest Victorian villa. The restoration of such a home is frequently undertaken with great enthusiasm aided by many books detailing appropriate, and historically accurate, architectural and decor features. However, when the prospective garden restorer approaches his tasks he finds little published material ready

at hand to guide him. Recent garden history books generally concentrate on gardens in the grand manner, giving passing coverage to villa and cottage gardens before turning to more impressive landscapes.

How then can the gardens of a nineteenth century villa be re-created sympathetically and with historical accuracy bearing in mind the time and labour involved in such an undertaking?

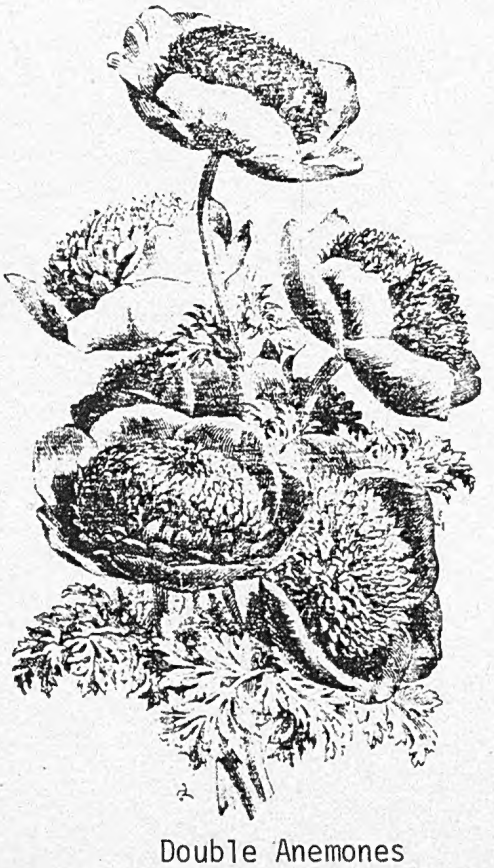
The most important decision to be made is to settle on the span of time your re-created garden will cover and then how rigidly you will adhere to this decision. Given the time taken to breed,propagate and distribute any particular plant and the changing garden fashions over the years, I would suggest that a period of twenty-five years would not be too great a time to allow in selecting plants for your garden.

Having chosen a suitable date from which to begin and having chosen a time to end your re-creation the next step is to research the style of gardening and the range of plants available at that time. This is most easily accomplished by visiting a major lending library, especially a State Collection or Archives, and by visiting the library of your nearest botanical gardens. You will have little difficulty in consulting the influential books of the nineteenth century. To obtain information about style of gardening read a comprehensive gardening history - Miles Hadfield, A History of British Gardening is excellent, or more recently Christopher Thacker, The History of Gardens. More detailed reading on specific influences referred to in these general texts can be researched from the works of such people as Jane Loudon, The Ladies Companion to the Flower Garden, John C. Loudon, An Encyclopaedia of Gardening, William Robinson, The English Flower Garden and Gertrude Jekyll, Colour in the Flower Garden. These books cover the main nineteenth century publications put out by nurserymen such as Sutton and Sons, The Culture of Vegetables and Flowers, while precise information about plants available in Australia, and their successful management may be read in the likes of Ernst Heyne, The Amateur Gardener for South Australia (1887). Doubtless nurserymen in other states produced similar guides to local conditions.

A harder line of research, though very rewarding is to search out copies of old nursery catalogues. These are a rich source of important information demonstrating the rich array of plant material available to keen gardeners of the nineteenth century. Such catalogues are not easily come by and very few copies will be found in even the largest collections. They do, however, appear from time to time in second-hand dealers and antiquarian book-sellers. Prices may stun you but only you can decide how much such an acquisition will benefit your garden re-creation. Such catalogues are vital, either as original copies or in xerox copies, to provide proof that your restoration is soundly



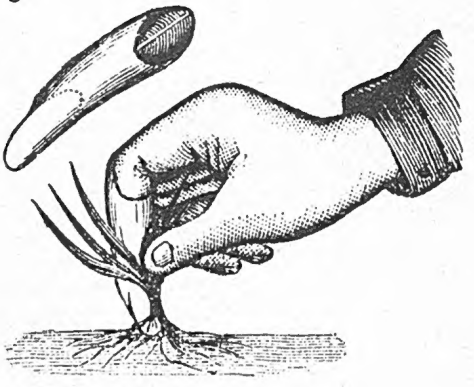
Aquilegia Coerulea



Double Anemones

based on locally available material.

Apart from the delightful illustrations and the amusing advertisements (see Breen's Patent Finger Spade) the most impressive features of nineteenth century nursery catalogues is the immense variety of plant material which was available. In Adelaide general nurserymen such as E. & W. Hackett (1898) and C.F. Newman & Son (1894) offered a profusion of flowers which would rarely be met today:



C.F. Newman & Son Cannas, 39 var. Funkia, 10 var. Violets, 13 var. Hyacinths, 44 var. (incl.17 doubles) Liliums, 14 var. Sparaxis, 11 var. and

E. & W. Hackett Clematis, 25 var. Fuchsias, 50 var. Penstemons, 18 var. Verbenas, 26 var. Ericas, 22 var. Carnations, 49 var.



Canna



Margaret Carnations

Having selected appropriate parameters of time, style and plants available the next and most challenging problem is to locate if possible living plant material to meet your requirements. For convenience the groups of plants popular in the nineteenth century may be discussed under four titles.

TREES

Trees do not change much as items of garden furniture. With the possible exception of Conifers (*Araucaria* especially) many trees available in the nineteenth century are available today.

HARDY SHRUBS AND CLIMBERS

Many nineteenth century plants in these two categories have not been bettered by modern breeders, indeed many have scarcely been touched by modern hybridists, e.g. *Syringa* (Lilac), *Philadelphus* (Mock Orange), *Clematis* and *Hydrangea*. Almost all the cultivars offered presently by nurserymen are nineteenth century plants, the exceptions being *Camellia* and *Fuchsia*.

PLANTS WHICH ENJOYED A BRIEF VOGUE

Among the crazes which swept gardeners off their feet in the nineteenth century were manias for Violets, Ferns, Orchids and Palms. By and large these plants have survived in specialized collections and have recently enjoyed a revival of interest; violets however may prove elusive.

FLORISTS' FLOWERS

Florists' flowers are those flowers which were cultivated by keen amateurs, usually with a view to exhibiting in horticultural and floricultural shows. These plants include Roses, Carnations, Gladiolus, Pinks, Auriculas, Pansies, Daffodils, Tulips, Ranunculus, Dahlias and more recently Peony, Iris, and Daylily (*Hemerocalis*).

A philosophical problem arises here for the garden restorer; whether or not he should allow modern hybrids to be included in his selection. In some instances, e.g. Peony, Pinks, Auriculas and Gladiolus (though less than the others) can still be found fairly easily in specialist nurseries. Others, such as Pansies and Ranunculus have been consolidated into mixed collections raised from seed. Thus the old named varieties have almost certainly been lost forever.

Daffodils, Tulips, Peony, Iris, Daylilies and Roses have continued to be worked on by hybridists and, with the exception of roses, have not changed much in form, habit, or style over the intervening eighty years. Roses have been radically altered by intensive line-breeding and modern roses are not at all in sympathy with nineteenth century gardens. Fortunately for would be gardeners with an historical bent, an increasing number of nineteenth century roses are being rescued from derelict gardens and re-introduced by keen amateurs and interested businessmen.

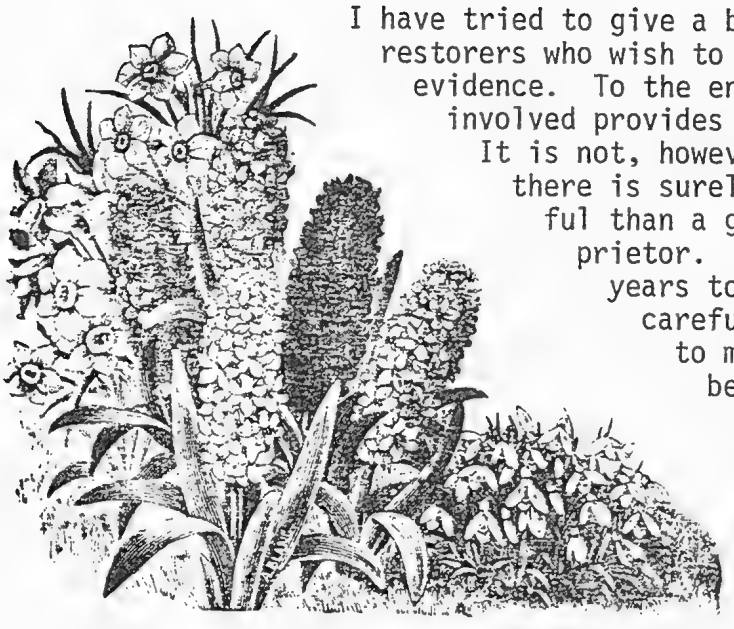
Two choices arise regarding selection of purely nineteenth century plant material and including modern plants which are in sympathy with their nineteenth century counterparts. The restorer can deligently search out genuine old varieties by combing every out of the way nursery, derelict home site, old churchyards, cemetries and the gardens of known collectors. The process is slow and painstaking but often leads to long and useful friendships with like-minded gardeners. The process also serves to build up a background knowledge of individual plant histories.



"San Salvador", Coboea

The second choice involving the inclusion of twentieth century plants which are the descendant of popular nineteenth century plants is not so invalid as it might as first seem. The reason is that one of the strongest features of the nineteenth century which led directly to the rapid increase in the number of species and hybrids introduced by enterprising nurserymen of the age was the universal fascination with all sorts of 'improvements' and the development of educational 'collections' reflected generally in the foundation of major museums, art galleries, libraries and the great exhibitions, the trend influenced horticulture and floriculture too. Great public and private parks and gardens were begun sometimes laid out on systematic scientific lines (Von Mueller at Melbourne) and sometimes on landscape principles (Adelaide). But whatever manner these gardens were laid out in they all contained great collections of plants, assembled from all over the known-world.

Arranged either in picturesque groupings or special collections (e.g. Auracaria avenues, Pinetums, American and Chinese gardens, Rhododendron grounds, Holly groves, etc.) the profusion of plants provided living proof of the pervasive impulse to introduce, amass and display all manner of new things. This important influence could easily be reflected in modern garden restorations by allowing the introduction of nineteenth century plants which have continued to be 'improved' in the twentieth century without radical alteration to their period charm, e.g. Dahlias, Carnations, Iris, Daffodils and Daylilies.



I have tried to give a brief guide to intending garden restorers who wish to base their work on some historical evidence. To the enthusiastic the research and labour involved provides both mental and physical stimulation. It is not, however, work for the half-hearted for there is surely no sight more woeful or reproachful than a garden that has defeated its proprietor. A gardener's mistakes may live many years to reprove him so it is wise to work carefully and plan slowly, allowing time to meet other interested gardeners, benefit from their experience, share plants and learn more about the history of our surviving nineteenth century plants.

Group of bulbs

Plant Names

Tom Garnett

In many parts of the world, the name of a person was (perhaps still is) considered so integral a part of that person (like his shadow) that precautions are taken to make sure that no enemy got hold of it; for he might then do evil magic with it. Accordingly, a child is given two names, his work-a-day name by which he is normally called but which is not his real name, that being known only to himself and his parents. Perhaps it is an atavistic memory of this belief which arouses in some people such strong passions about names.

When the Royal Australasian Ornithologists' Union published a suggested list of standard English names for Australian birds, mainly for the benefit of those in other countries who were liable to be confused when the same bird was called the Murray Magpie, Mudlark, Magpie Lark, Peewee (or even Peewit) in different parts of Australia, at least one man threatened to resign from any organisation which dared to use the suggested names.

The Australian Garden History Society, if one of its aims is to be the identification and possibly the preservation of important garden plants and if it is to lay any claim to scholarship, may well be confronted with such prejudices. They arise, in part at least, from a failure to realize that there are three ways in which a plant may be named, that these methods serve different needs and that two of them may overlap.

At one end of the miniature spectrum are the vernacular names, e.g. Muntries for *Kunzea pomifera* or Widow Iris for *Hermodactylus tuberosus* which are intelligible to members of the group which uses that particular idiom. It is no use getting cross with other groups which use different terms. There are no universal vernaculars: the two words are contradictory.

At the other end of the spectrum are the current correct scientific names, which are defined as "the earliest" (that is the key word) available name which is in accordance with the system of classification and the international rules of nomenclature accepted at the time.

The controlling body for such names - for garden plants - is the International Commission for the Nomenclature of Cultivated Plants, which has its headquarters at Utrecht in the Netherlands. Its code occupies thirteen and a half columns in the

latest Supplement to the Dictionary of the Royal Horticultural Society.

In the middle of the spectrum are a number of so-called common names. For example, in Collins Field Guide to the Wildflowers of South East Australia, Jean Galbraith has given an English name to every species. Many of these names are straight translations of the, generally Latin, scientific name, e.g. *Mirbelia pungens*, Prickly Mirbelia; while others describe how or where the plant grows or what it is like, e.g. *Tetratheca shiressii*, Sandstone Pink-bells. 'Japonica' is, I suppose, a vernacular but common name, a 'middle' name, used because the epithet has remained constant while the generic name has moved from *Pyrus* through *Cydonia* to *Chaenomeles*. *Iris stylosa* is another such name because ordinary gardeners have baulked at the current correct scientific name, *I. unquicularis*.

To know something of the history of the development of plant names can be helpful. Names like rose or lily (why are they liliums in Australia?) or hyacinth have their roots in an earlier Mediterranean civilization than those of Greece or Rome. The earliest Greeks gave separate names to different species of oak, just as our own ancestors called different sorts of eucalypt Messmates, Ironbark, Gum or Peppermint. The next stage was the recognition that some plants had enough in common to share the same name but enough differences to warrant a variety of descriptive epithets in order to distinguish one from another. Thus the Romans recognized Purple willows, Gallic willows, Osier willows, (*Salix purpurea, S. gallica, S. viminalis*). There are parallels in family names, particularly among the Scots and Welsh, e.g. Grant of Rothiemurchus, Jones the Pub.

It was not until 1753 that the Swedish naturalist, Carl Linnaeus, published his two-volume Species Plantarum, which is recognized as the starting point for modern scientific nomenclature. Each plant was given a two-word (binomial) name and was described in detail. This description was in Latin, as the scientific description of plants still is, so that botanists throughout the world are using identical descriptions.

As more and more plants were identified and more and more botanists were working on them, it was inevitable that the same plant should be described, and named, differently, by different workers. Which name then is the 'correct' name? Since 1753 the rule has been to accept the first validly published name available.

Gardeners often claim that botanists spend their time changing names at whim; but, in fact, far more names remain stable than are changed. *Convallaria majalis*, Lily-of-the-Valley, for example has remained unchanged for two hundred and fifty years.

Sometimes a botanist may get to work on a group of plants which has been neglected or whose classification has become confused. This can lead ot many changes of name. For instance, if you look up *Bignonia* in the RHS Dictionary, you will find that you may have to search among twenty-eight different genera to find the species you want.

Taxonomists are good (sometimes ferocious) arguers; and one of the main divisions among them is between the Lumpers, who emphasize the characteristics which organisms have in common and the Splitters, who emphasize the differences. A famous taxonomist was once asked why there were no sub-species of House Sparrow in the United States.
"Because I have not created any", was his reply.

Members of the AGHS will be concerned with plants which were introduced into early gardens. Some of these will have been natural species, some natural varieties of species found in the wild and some plants of garden origin. Among the latter will be hybrids, whether produced deliberately or by chance; and varieties of species which have been produced in gardens by selection.

The names of such cultivars (or varieties) must now be registered. A list of forty-nine International Registration Authorities is published in the current Supplement to the RHS Dictionary; and more have been added since its publicacion. The Royal Botanic Garden in Canberra is the authority for most Australian species, though the genus *Leptospermum*, for instance is the responsibility of the Royal New Zealand Institute of Horticulture. This registration was not required in the past.

Since 1st January 1959, the published name of such a variety of cultivar must, with few exceptions, be a 'fancy' name, that is one markedly different from a botanical name in Latin form. That is to say, if a striped cultivar were to be introduced, it could be called 'Tiger' but not 'Striatus'. Again, this was not so in the past.

The orthography of the name, i.e. the manner in which it is set out, is important. A cultivar name must be distinguished from a botanical or common name either by placing the abbreviation 'cv' before the cultivar name or by enclosing it within single quotation marks.

Most members of the Society will leave such matters to the specialists. A short experience of trying to translate into modern terms the list of plants introduced into a Ballarat nursery in the late 1850's has demonstrated how complicated the matter is.

To give a simple example, a relative of the English Bluebell, the so-called Spanish Bluebell, has a pink cultivar which may be found described perfectly properly at the time of writing as *Scilla hispanica* 'Rose Queen', *Scilla campanulata* 'Rose Queen', *Scilla spanica* 'Rose Queen', *Hyacintoides hispanica* 'Rose Queen', or by its current correct scientific name, *Endymion hispanica* 'Rose Queen'.

The matter may be complicated but I am sure it is one about which the Society should be as meticulous as possible. It will not surprise me to be convicted of error in this article.

JIGSAW PUZZLE

Noticed for sale in Launceston - Waddington's Kew Gardens Flower jigsaw puzzles at $4.95. These included: *Dendrobium nobile*, and illustration from Joseph Paxton's Magazine of Botany, 1840; *Rosa gallica*, painted by Miss Lawrence in A Collection of Roses; *Camellias*, drawn by Clara Maria Pope in A Monography on the Genus Camellia, published by Samuel Curtis in 1819; *Rosa sulfurea* from Les Roses by P.J. Redoute.

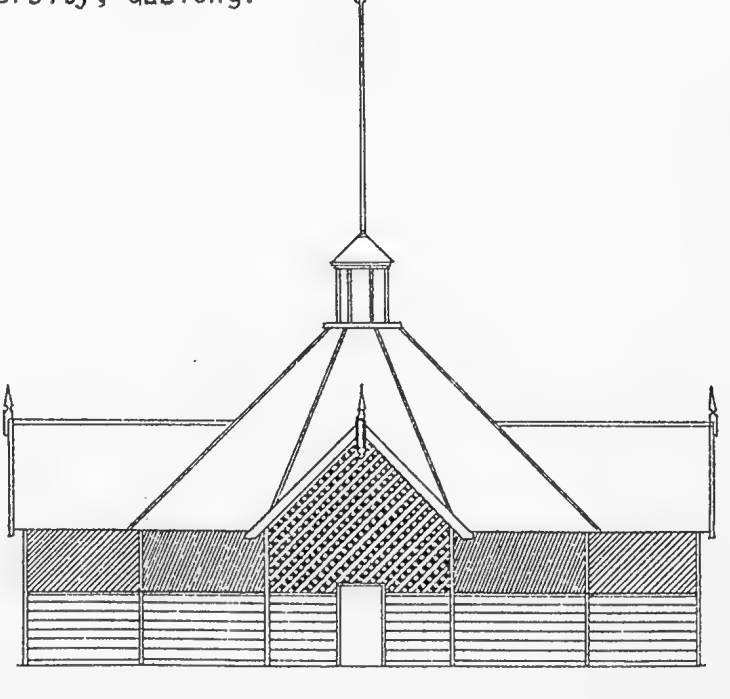
Leisure and Pleasure Buildings in Geelong

Richard Aitken

Geelong Art Gallery is holding an exhibition over the Christmas period with a showing related to bandstands, pavilions and rotundas. The exhibition, to run from 14th November, 1980 until January, 1981 will display original drawings, plans, early photographs and other items related to garden buildings. Research and organisation for the exhibition has been carried out by Richard Aitken as part of his final year in an Architecture degree course at Deakin University, Geelong.

One section of the exhibition will be devoted to a thematic display of photographs and drawings, with examples being drawn from throughout Victoria. Categories to be included will be bandstands, summer-houses, aviaries, rotundas, pavilions and other miscellaneous structures such as towers and look-outs.

The second section will concentrate on a regional basis with a detailed look at many of Geelong's leisure and pleasure buildings. It is planned to publish a catalogue raisonne of the Geelong examples as an indication of the wealth of structures that once existed in our parks and gardens.

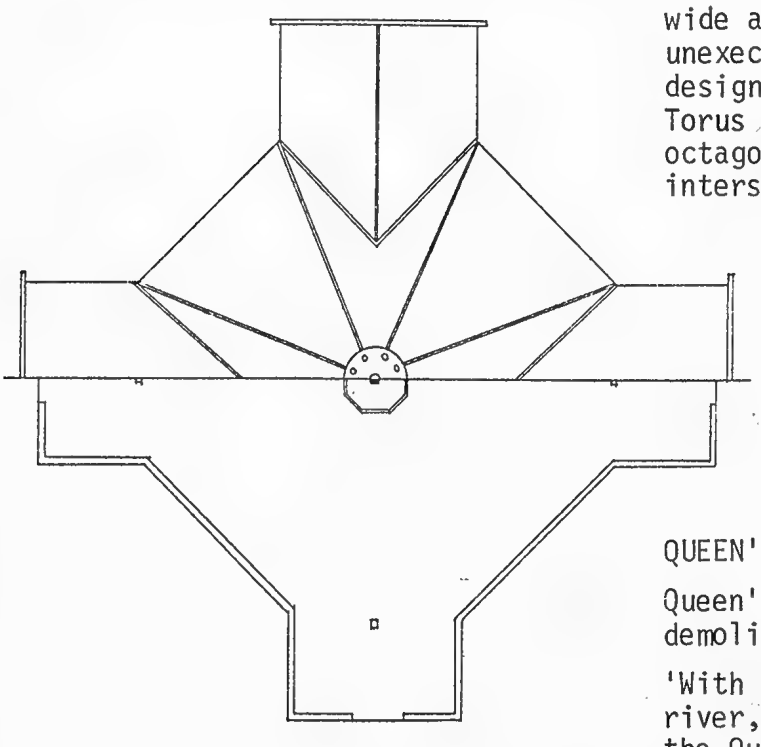


The exhibition is really only the beginning as far as research into this field of garden history is concerned. It is hoped that the exhibition will stimulate interest into this previously neglected aspect of garden history and indeed raise public awareness about the few garden buildings that still survive.

CRUCIFORM PAVILION

Eastern Park, East Geelong, 1875 (proposed only)

When improvements to facilities at Eastern Park were planned in the mid 1870's (perhaps coinciding with John Raddenberry's appointment as curator of the Botanic Gardens in 1872) two designs for a large pavilion were proposed. Both dating from 1875, the building eventually erected was a large pavilion in the form of a torus while the unexecuted design had a cruciform plan.



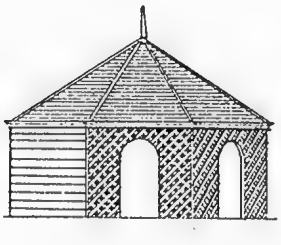
Both pavilions were designed to be sixty feet wide although there similarities ended. The unexecuted Cruciform Pavilion was a fanciful design compared with the squat and inelegant Torus Pavilion. In plan the juxtaposition of an octagonal hipped roof rotunda and a cruciform of intersecting gables, the Cruciform Pavilion was to be of weatherboard to a height of approximately two meters and lattice (of large proportion) to the roof. Crowning the roof was a flag-pole supported on a lantern. By erecting the Torus Pavilion in preference to the Cruciform Pavilion, Geelong lost the opportunity of having a truly memorable garden building in Eastern Park. (Drawings held by Geelong City Council.)

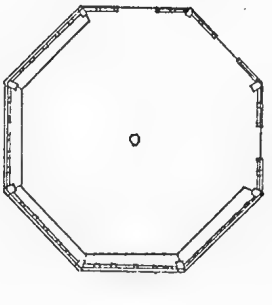
QUEEN'S PARK ROTUNDA

Queen's Park, Highton, erected c. 1905-7, demolished 1970's.

'With the object of popularising excursions up the river, a landing stage is to be erected just above the Queen's Bridge ... the Trustees might go a step further and build a shelter shed in the park. It is the intention of the Progress Association to approach the Trustees in the matter,'

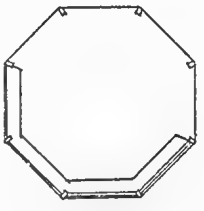
By 1907 the matter had been resolved and a simple octagonal rotunda erected. Built with latticed walls (incorporating arch-headed openings), sections of solid weatherboard and a shingled roof, the structure stood until the 1970's when it was unfortunately replaced by a brick barbecue shelter.





RAITH SUMMER-HOUSE

'Raith', Fyansford Road, Herne Hill (current address: corner Raith Terrace and Read Street) Erected by c. 1890, demolished.





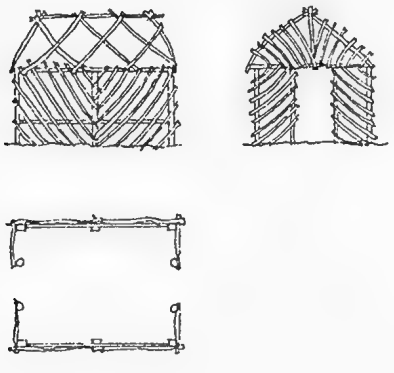
'Raith', formerly known as 'Malboona', was probably built in the eighties or nineties at Herne Hill. An extensive garden enhanced the house and incorporated a croquet lawn and tennis court. To cater for weary legs and perspiring brows, an adjacent summer house was provided.

Constructed with four sides open, two of the remaining sides were covered in fine lattice and two in weatherboard. Above the walls and immediately below the eaves, an open frieze of vertical timber brackets gave a refined feeling to the structure, as did the simple turned finial.

Two excellent series of photographs of 'Raith' are held by the GHRC. The series 3058 A-F possibly date from c. 1890-1900 while growth of the garden indicates that the other series 1350 A-0 date from approximately ten years later.

RAITH ARBOUR

'Raith', Fyansford Road, Herne Hill, (current address: corner Raith Terrace and Read Street Erected by .c 1890, demolished.



Situated in the garden of 'Raith' with its sweeping drives and formal planting beds, this rustic arbour probably dated from the same period as the charming summer-house located on the main axis of the front garden (which bisected the front elevation of the house) the arbour added a picturesque element to the vista.

The arbour was constructed of sawn timber framing clad in rustic timber, with chicken wire on one side to encourage climbing plants.

Photograph 13501, P, K (c. 1890-1900).

Publications

CRITTENDEN, Victor (ed) Australia's first gardening guide of 1806; observations on gardening by George Howe. Canberra's Mulini Press, 1980.

Just eighteen years after the First Fleet arrived in Port Jackson and Governor Phillip planted the first garden at Sydney Cove, there appeared in print the very first gardening guide designed for Australia's upside-down conditions. Gardening was a necessity in those early days to supplement the salt provisions and mouldy flour with fresh vegetables. Everyone had a small garden—from the Governor, the military officers and men down to the convicts.

The guide first appeared in George Howe's N.S.W. Pocket Almanack and Colonial Remembrancer in 1806.

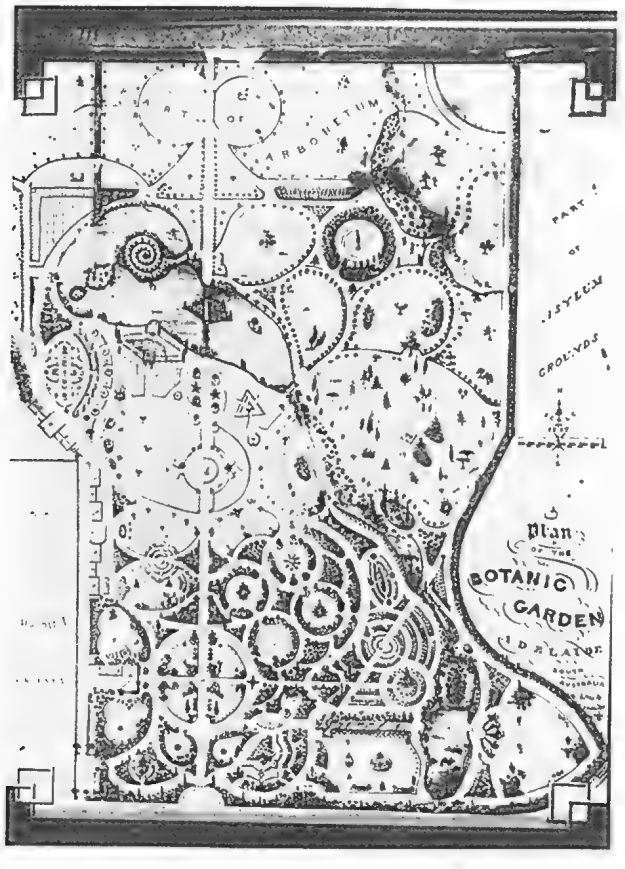
This little, primitive, first guide is reprinted here as a small booklet to commemorate the formation of the Australian Garden Historical Society in March 1980 in the hope that there will be further books and studies related to Australia's Gardens.

NURSERY CATALOGUES

The La Trobe University Library in Melbourne is endeavouring to establish a master catalogue of the whereabouts of early Australian nursery catalogues. When complete, this should be an excellent reference.

Adelaide's Botanic Gardens in the Nineteenth Century: an Exhibition in the Museum of Economic Botany

Tony Whitehill



Plan of the Botanic Garden, Adelaide, 1846.

South Australia was proclaimed in December 1836 and the very next year Colonel Light, in his plan of Adelaide, shows an area set aside for a Botanic Garden. This site was an "island" in the River Torrens. However, it was soon discovered that in wet weather the gentle stream became a rushing torrent which could inundate the site.

A second site was chosen in 1837 and prepared for the planting of Almonds, Grapes, and Pomegranates. Little is known of this garden other than it was eventually leased to Thomas Allen who grew fruit and vegetables. Eventually the low banks forming fences around the property proved inedequate and stock from the Parklands invaded the garden.

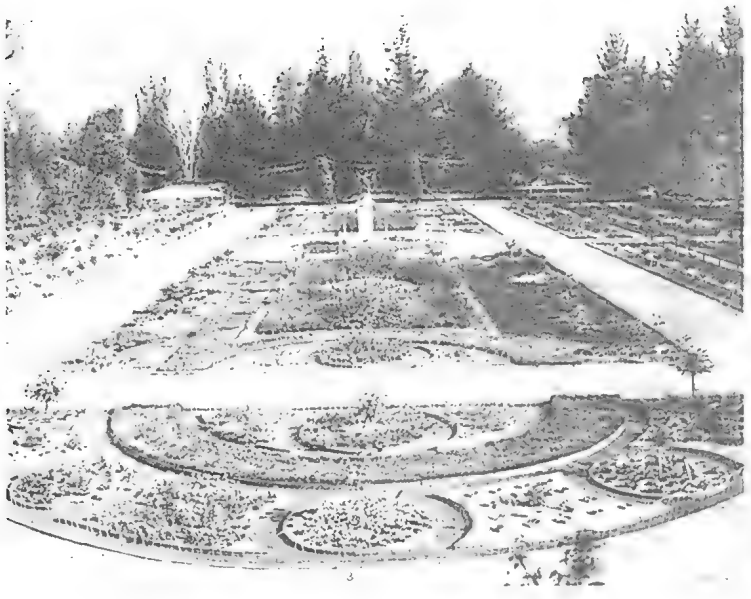
A third attempt in 1839 was more successful. This time John Bailey was appointed to prepare land on the north bank of the River opposite the present Zoo. The garden was planted, but financial difficulties in the colony forced the closure of the garden and retrenchment of Bailey.

By 1853 ardent gardeners were demanding that a Botanic Garden be established. A site was selected, but rejected because of the area's importance as a stone quarry for public buildings.

Finally, in 1853 the present 40 acre site was chosen and George Francis appointed Superintendent. Clearing was done by manpower alone and a hedge and 600 roses formed the nucleus of the garden as we know it today. Early plantings included Aloe, Spanish Broom, Kangaroo Island Acacia and Lombardy Poplars. In planning the garden Francis is said to have been influenced by Kew and Versailles together with German and Dutch styles.

In 1857 the garden was opened to the public. The response from the public was so encouraging that a conservatory and two glasshouses were ordered from England.

The following year saw the introduction of bird life on the lakes. It was not long before animals followed. By 1881 the number of cages had risen to some 200 and there were 553 animals and birds in the Garden. Fortunately these soon were to be transferred to the newly formed Zoological Gardens.



Original Rose Garden
Laid out in 1867



Conservatory built 1858
Demolished 1949

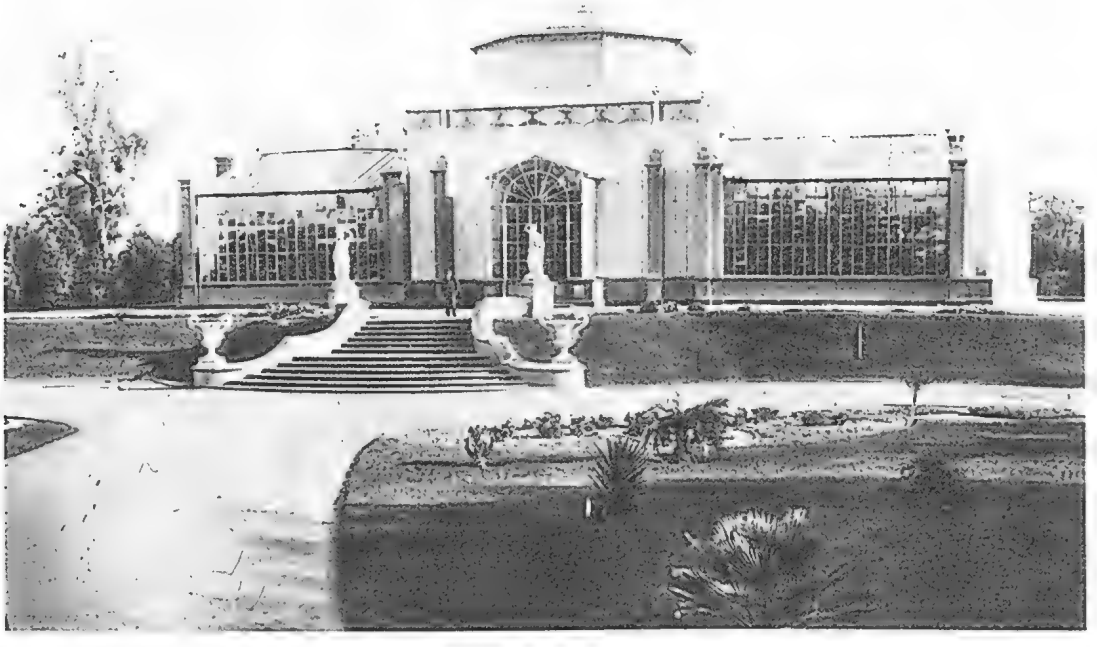
In 1865 Francis resigned because of ill health and Dr Richard Schomburgk was appointed Director, a position he held until hes death in 1891.

Under Schomburgk's leadership the garden flourished and the plant collection increased from 5,000 to 14,000 species and included extensive collections of palms, orchids, ferns and cactus.

It is to Dr Schomburgk that we owe thanks for the planting of trees in South Australia. He was keenly aware of the state's need of trees for timber, building and ornamental purposes. He regularly gave away plants to corporations and the public. In one peak year he gave away 18,000 plants.



Main Lake looking to Venus rising from the sea
circa 1880 - 1890



Palm House, opened by Lady Musgrave, June 1877.

Many trees were planted in the garden including the Morton Bay Fig Avenue (1866) and the Plane Drive in Botanic Park (1874). The Botanic Park was established in 1871 on 73 acres of land, previously used for grazing police horses. In the centre of the new Park a space was levelled for public concourse. It was here under a large River Red Gum that the Salvation held its first meeting in Australia. The centenary of this was held in September of this year.

In the garden itself many developments were taking place. In 1867 the Victoria Water Lily (*Victoria amazonica*) which Schomburgk and his brother discovered in the Amazon, was flowered in the Victoria House. It produced leaves over five feet in diameter and aroused tremendous public interest.

The Tropical House, or Palm House as it was originally called, was imported from Germany and opened in 1877. It was situated on a grass mound surrounded by parterre. The house is probably the finest Victorian glasshouse in Australia.

Another very lovely building in the garden in the Museum of Economic Botany (1877) which was the first example of Greek architecture in the colony.

The imposing gates on North Terrace were erected in 1880 and provided a fitting entrance to the now well established Botanic Garden.

During the Schomburgk era the garden fulfilled many important functions for the colony. Economic crops such as strains of wheat, oats, sorghum, fruits and vines were tested and if considered suitable distributed to the public.

Plant collectors were encouraged to send native plant material to Dr Schomburgk who exchanged both seeds and herbarium specimens of the state's flora with scientists overseas.

Many exotic plants were introduced to soften the harshness of the Adelaide environment. The lush haven created was readily appreciated by the public who flocked to the gardens. On one Sunday afternoon it was reported that as many as 4,000 people visited the garden.

Once inside the garden a new world opened up of innumerable winding paths bordered by dense shrubberies, shady trees with pergolas, statuary and foundations forming focal points.

The exhibition of prints, plans and documents in the Museum of Economic Botany illustrates the history of the present and past gardens during the last century.

It has been possible to date many of the prints in the Botanic Garden archives because they were taken by well known photographers. One such person was Captain Sweet who was the colony's foremost documentary photographer of the 1870's.

Included in the display is the original requisition book, The first requisition of May 1855 was mainly for office stationery including a piece of red tape! Gardening equipment such as wheelbarrows, axes and cross cut saws came later in the year.

Also on display are the original Ledger and Journal, the latter showing entries of the salary paid to George Francis,the first Director, and gardeners' wages.

There is a lack of artifacts on display, but few exist and most of these are too valuable to exhibit without adequate security. Unfortunately a very early plant press on display was smashed by vandals.

The exhibition which opened on June 28th to coincide with the exhibition of the Art of Gardening in Colonial Australia at the Art Gallery, will continue into the new year and is open daily between 10.00 am and 4.00 pm.

Acknowledgements:
Thekla Reichstein, Technical Officer, Botanic Gardens: Botanic Garden Archives

MARGARET STONES EXHIBITION

An exhibition of Margaret Stones' exquisite botanical illustrations for the Endemic Flora of Tasmania opened with 571 guests at the Queen Victoria Museum and Art Gallery in Launceston on 25th November.

The six volumes were commissioned by Lord Talbot de Malahide. Although two volumes were incomplete at the time of his death in 1973, his sister the Hon. Rose Talbot continued to sponsor the project with Fingal Pastoral Pty. The paintings were donated to the Queen Victoria Museum and Art Gallery under the Taxation Incentive for the Arts Scheme.

The exhibition was opened by Sir Clive Fitts and the Hon. Rose Talbot made a speech. Margaret Stones was flown out from London by Quantas to attend the opening and will remain in Australia until February 1981.

Interactions and Origins in the Nineteenth Century

Oline Richards

Nostalgia, the longing for the familiar plants and forms of European gardens, an antagonism to the Australian scene and disillusionment are themes which have shaped a popular understanding of Australia's garden history.

Gardeners fortunately, as well as being conservative, are also enthusiasts, curious, collectors, trendy, competitive and above all optimists and it is these characteristics which have enriched our history of gardening by adding complexity and broadening its horizons.

The popular European enthusiasms of the nineteenth century, horticulture, an interest in botany, the painting of and drawing of plants, travel, an aesthetic preference for romantic landscapes, and a taste for the picturesque and the novel found expression in Australia and were to contribute to an awareness of the indigenous flora of Australia in Europe and in Australia as well.

Ironically, perversely perhaps, the isolation and remoteness of Australia from Europe was a factor in stimulating a vigorous interchange of plant material between horticulturists in the northern and southern himespheres. This exchange of plant material had its origins in the well known scientific explorations and plant collecting expeditions of the eighteenth and nineteenth centuries.



Kingia australis

a new order....?

Today we can observe the growing strength of the native garden movement accompanied by a philosophic search for an indigenous landscape and garden idiom. This movement has links with the earliest years of colonisation in Australia through the world-wide exchange of plants and the enthusiasms and prejudices of nineteenth century European societies. It is a continuous theme running through the gardens and garden literature of the nineteenth and twentieth centuries in Australia.

It is from the literature that a fascinating and colourful picture of the counterpoint of horticultural activity between Europe and Australia comes into focus.

In the European setting of the wealthy, privileged, aristocratic and patron class the Australian exotics graced the greenhouses and grounds of the famous gardens of England and Europe. Gardens such as Kew and Chatsworth in England, the Jardin des Plantes in Paris, and Josephine Bonaparte's garden at Malmaison, Baron von Hugel's garden in Austria, and La Mortola on the Riviera. On the other side of the world the more modest colonial gardeners enjoyed the delights of the indigenous plants of Europe and elsewhere amidst the spectacle of the Australian floral wilderness.

For the settler exiled in Australia this sharing of mutual enthusiasms, intellectual interests and horticultural problems was a means of maintaining the all important links with homeland and 'civilizations'. It also resulted in a diversity of associations between different social classes and personalities both within Europe and Australia and between the two hemispheres. These interactions engaged a broad human spectrum; professional and amateur botanists, patrons of the arts and science, enterprising business entrepreneurs such as nurserymen and publishers, writers, horticulturalists, garden lovers, the leisured and the labouring,

retired war veterans, soldiers on active duty, American whalers, children, surveyors and empathetic aboriginals.

To illustrate the global view just presented I have selected a collection of writings culled from the Western Australia literature. What I hope to show in this sample of writings is an impression of the complex network of interactions between Europe and Australia which resulted from scientific inquiry and the practice of horticulture, along with a picture of the gardens which resulted from this activity and which flourished in such different settings on opposite sides of the world. Gardens which at the same time expressed the ideas, values and perceptions of nineteenth century Europeans in their homelands and abroad.

What the literature reveals is that there was a considerable interest and appreciation of the Australian flora throughout the world and in Australia, with Australian plants being cultivated in gardens in Europe and Australia to a surprising degree. There is also evidence that a feeling for the natural environment of this country, which is often regarded as a sensibility of fairly recent origin clearly has had a place in our cultural history for much longer than is properly supposed.

The rich indigenous flora of Western Australia is well known; for this reason during the nineteenth century the Swan River Colony was an exciting place for botanists, and because it held the promise of a horticultural paradise it excited the imagination of gardeners as well. Western Australia is therefore a fitting region in which to explore the origins of the native garden movement and the world-wide interest in growing Australian plants. The writings selected all refer to Western Australia, however the counterparts in this story exist in the histories of the other Australian colonies. Readers elsewhere in Australia will no doubt recognise similar patterns and will make their own comparisons and interpretations.

Ironically it all began in the late seventeenth century, with Dampier who was disparaging about the environment of north-west Australia but was impressed by its flora. He collected and dried specimens of the native plants, and these were the first to reach Europe from Australia; they are in existence today housed at Oxford University.

In the following two centuries, from 1791-1900 many expeditions were to take place in Western Australia accompanied by botanists, naturalists, horticulturalists, and botanical artists, men of high standing in the scientific world of the time. It is an impressive list. Archibald Menzies, Jaques de Labillardiere, Leschenault de la Tour, M. Guichenot, C. Gaudichaud, Robert Brown, Allan Cunningham, Louis de Freycinet, Dumont D'Urville, Charles Frazer, Baron von Hugel, Dr Ludwid Preiss, James Drummond, Ferdinand von Mueller, Dr L. Diels and Dr E. Pritzel.

As well as the official explorations there were the collectors for the European horticultural nurseries, the public and the private gardens. William Baxter, a gardener to the Comtesse de Vandes, James Backhouse practicing Quaker and nurseryman, and also the settlers collecting for family and friends as well as for eminent patrons and scientists in England such as Sir William Hooker, Dr John Lindley and Sir James Mangles R.N., among the most notable and interesting of these settlers were John Septimus Roe, James Drummond, Dr Collie, Georgiana Molloy and Captain Meares.

Of the nurseries in England, Knights at Chelsea and Loddiges at Hackney specialised in exotics and Loddiges in particular supplied Australian plants to English and European gardens and through James Mangle's patronage supplied exotic stock to his Australian collaborators.

Botanical historian Kathleen Napier takes up the story:

> 'Many of the great botanical explorations of the world took place in the late eighteenth and early nineteenth centuries, often as part of a general exploration program as in the case of the Flinders expedition, and were financed, for instance, by the rulers of England, France and Austria for the benefit of their national gardens and for the study of botany. Interest in exotic plants was not confined to the rulers and the scientists; the wealthy vied with one another in establishing greenhouses full of unusual blooms from both hemispheres. The enthusiasm for Australian plants followed, fortunately, an earlier craze for heaths from the Cape - fortunately because methods and soils used for the South African plants were adapted to the Australian.

What of the effects in Britain and Europe of all these explorations and collecting expeditions? They were of two kinds, botanical and horticultural.

What is most interesting for us, I think is what happened to seeds and live plants that were destined for botanic gardens, nurseries and wealthy garden lovers. It is surprising to see the number of Australian plants that were grown successfully in Europe from the end of the eighteenth century to the middle of the nineteenth century. Here we do not have to rely on unsubstantiated claims, as the spate of botanical and horticultural journals, produced mainly by nurseries, included copious illustrations of flowers that had bloomed in either the nurseries or in private gardens. There was competition for the honour of producing the first flowing plant of a species, witnessed Robert Barclay of Dorking, who kept a botanical painter on his estate. In a letter to the editor of The Botanical Journal he mentioned his haste to send along a painting for inclusion in the journal for fear of a rival garden outdistancing him.

The lists of plants growing successfully are too long for presentation, but those illustrated in the journals include the following: *Chorizema*, *Mirbelia*, *Hovea*, *Gompholobium*, *Templetonia*, *Platylobium*, *Brachysema*, *Hardenbergia*, *Billardiera*, *Acacia*, *Melaleuca*, *Eucalyptus*, *Dryandra*, *Helipterum*, *Ghaphalium*, *Prostanthera*, *Banksia*, *Hibbertia*, *Tetratheca*, *Kennedia*, *Lechenaultia*, *Calothamnus*, *Anigozanthus*, *Pimelea*.

What was the secret of this early success with our plants, some of which still present difficulties to cultivators? First, the gardeners were obviously highly skilled. Next they had recently been practised in growing South African heaths and often recommended a similar sandy acid soil for our plants.

Competition was keen throughout Britain and the Continent. Awards at flower shows were published in the national press as well as in the horticultural journals. Owners of gardens might have the honour of being the first to bloom a new exotic, with the chance of more recently discovered plants being named after them. The nurseries, in addition, could win the prize of foreign trade in an era of lavish ducal gardens.

It was not only the nurseries and the private gardens that featured in the journals; the achievements of the various botanic gardens were also indicated therein. The director of the Royal Botanic Gardens in Berlin was one of the editors of the Allgemeine Gartenzeituna and here we can find lists of the Australian plants flowering each month.

The next question worth exploring is the extent to which any of the botanists and collectors who visited our shores were personally involved in publicising our plants as horticulturists, both professional and amateur. The most active over a long period were James Mangles and Karl von Hugel. Mangles was responsible for handling the seed collections forwarded by Georgiana Molloy and the seeds and plants despatched by James Drummond. Mangles' brother, Robert, grew Kangaroo paws (*Anigozanthus manglesii*) outdoors in summer and distributed seeds of all his Swan River plants widely, especially *Helopterum manglesii*.

In Vienna, Hugel's superb garden attracted a great deal of attention. In his Encyclopaedia of Gardening John Louden refers to it as containing one of the finest collections of plants in Europe, with greenhouses remarkably rich in Australian shrubs. The pillars of these greenhouses were swathed in Kennedias and Hardenbergias. The gardens were opened to the public three times a week and led to a large number of Australian plants being grown in other Viennese greenhouses.

Other cities with gardens offering collections of our New Holland plants in the first half of the nineteenth century were Frankfurt, Cologne, Hanover, Karlsruhe, Dresden, Wurburg, Strasburg, Prague and Leningrad."

This discussion would be incomplete without the mention of Ferdinand von Mueller, "that giant of Australian botany". He made two short trips to Western Australia in the second half of the nineteenth century.

Diels in his Pflanzenwelt von West Australien says of von Mueller:

> The importance of Mueller's journeys is more personal. They made him acquainted with the home country of the flora which is more purely Australian than any other in the continent, and enabled him to appreciate the beauty of form and flower which he described so enthusiastically later. His sensitive nature was moved by the aesthetic peculiarity of this flora and its creations aroused feelings of devotion.

All this was a great experience for him, and it is moving to read the words which bring his last short description of the west Australian vegetation to a close.

It is well known that Ferdinand von Mueller was able to stimulate others with the enthusiasm which he possessed for his beloved study and in this lies another effect of the great importance which his journeys to West Australia had upon the botanical investigation of this country. Wherever he went he taught one to appreciate and notice the wonders of nature. Many only needed a slight stimulus to make their own inclinations for the science useful, whilst others collected purely out of friendliness or out of regard for Mueller's personality ... He was also, in far Western Australia, the botanical authority of Australia, and even today (1901) the remembrances of the 'Baron' live in the whole province, even in far distant farm houses where he was once a guest for perhaps only one or two hours."

It is not surprising therefore that the Mueller Botanical Society of Western Australia was formed by a group of citizens keenly interested in the local flora, this was in 1897 and it is fitting that it should come at the end of this great international period of botanical discovery and description of Australian flora.

It was the botanists who first focussed attention on the indigenous Australian flora; we have seen something of the effect which this had on the gardens of Europe in the nineteenth century. What of the impact on gardens in Australia during this period? Firstly, it stimulated a local interest in observing and cultivating indigenous plants and secondly, through exchange of plant material gardeners in Australia were provided with a variety of exotic and often rare plants which would otherwise have been unavailable to them, particularly during the earliest years of settlement before commercial nurseries with local experience were established.

Letters from the colony are rich in descriptions of the local flora and the earnestness of the local collectors. They also record their delight in receiving gifts of plants, garden books, botanical texts, and other less obvious items such as papers, materials to mount specimens, microscopes and presents for their children who also aided in the collecting, in return for their collections which were made with humility, good will and often immense care.

Unfortunately, a few samples only can be included here; in selecting the extracts I have tried to show the fascinating juxtaposition of the exotic and the indigenous, in plants, gardens and ideas which was taking place in the Australian setting.

Extracts from the letters of Georgiana Molloy written during the years 1837-1872 from Augusta and the Vasse (Busselton) to Sir James Mangles R.N. in London an eminent personality in the horticultural world and Fellow of the Royal Society:

"Much to my surprise in December last, I received a particularly choice box of seeds, and your polite note requesting a return of the native seeds of Augusta. In truth, my dear Sir, I much fear you have bestowed your liberality on one whose chief pleasure is her Garden, but who does not enter the lists as a Florist, much less a Botanist.

We have already collected some seeds, as your box just arrived at the proper season. I am not even acquainted with the names of the native plants. I will however, enclose a leaf and description of the flower in each paper. Our climate is so heavenly and the scenery so superior to other settlements, the flowers scentless but minutely beautiful. I am told we possess many unknown in other parts of this Colony.

I cannot describe to you the present brilliancy of the surrounding wilderness, and this year when I ramble out with my little children running like butterflies from flower to flower, everyone I behold is fraught with the association of those I have collected for Captn. Mangles, and then the galling remembrance that the seeds are still at Augusta, makes me quite sad. My own flower Garden is at present in its gayest attire, some of your seeds have survived the winter and are on the 1st November in this heavenly clime in full bloom - the Tall white Lily, Lilium Candidum, the Pink Gladiolus from the Cape, Oleander ditto, single Pinks of every hue, Sweet Peas now fructicose, Captn. Mangles' dark Naturtium, Mignonette, Geraniums and very much more I have not space to mention - all in full bloom and their colour much heightened

by a warmer sun and the dark green of the grass plots which I have interspersed to give a solace to the eye and a contrast to the beds of flowers. Now, my dear Sir, I am inhaling all the sweets of these, whilst I much fear you are enduring the exquisite pain and almost fatal influence of an English winter.

The children will be quite delighted with the Mouth Organ. We are all passionately fond of Music. I have a little organ, or a sort of instrument like an Organ and Piano united. It is like a Work table in appearance and being a wind instrument has the advantage of not getting out of tune. This the children often dance to, and at dear Augusta, I used to take it on the Grass plot and play till late by Moonlight, the beautiful broad water of the Blackwood gliding by, the roar of the Bar, and ever and anon the wild scream of a flight of Swans going over to the Fresh Water Lakes. The air perfectly redolent with the powerful scent of Vergillia, Stocks, and Oenothera biennis, Clove Pinks and never fading mignonette. We used always to have Tea outside, and for our amusement and interest I had sown the Oenothera tetraptera and Oenethera biennis profusely in the Borders adjoining this plot, so that we might watch their expanding blossoms.

I have frequently endeavoured to introduce the Native plants among the exotics. They do not succedd, from want of their native shelter. The Purple creeper alone has consented to be domesticated, and has associated its beautiful Purple flowers with a very elegant Pink climbing Plant from Mauritius. I never saw it in England therefore have sent you some seeds to entwine round the pillars of a conservatory. It is ever flowering with us, I wish you could send me its proper name. These two creepers cover one side of our Verandah and the Purple has so peremptorily usurped the external framework of my window as to darken the room, but encreases the beauty of the prospect. This said window looks immediately up the Blackwood, the receding points give it almost the appearance of a Lake. In the background is the boundless and ever green Forest. On the other side of the Verandah, which is Molloy's work of rustic branches, grows the Nasturtium, which is of deeper orange than it ever attains in Britain. It is not at all afflicted by the winter months, and as it has not been sown since 1833, has formed a most impervious and cool shade of almost incredible beauty from its profusion of brilliant blossoms and gay light green foliage.

I do not know how the Specimens will arrive, but at least they will afford amusement to your Botanical Friends, and will, I believe, be the first in Britain from this part of the World. My anxiety you should first possess them rouses all my energy to prepare them for embarkation on Monday Feby 3rd, 1840. The seeds have all been gathered the two last months, and so have the specimens, so you cannot have fresher even were you residing here. They have many annoying defects. The papers are motley, and by the bye, do send me some pink tape to tie up the packages with. I cannot bear to put pack thread, it cuts the papers and looks unseemly and inelegant!! and white tape of which I have plenty is too stiff. Again you will see I am perhaps too unceremonious. It is only, however, what I feel towards so kind a Friend.

The seeds of Kingia[1] and Nuytsia[2] you shall have. This is their precise time of ripening and the last named grows here in great abundance, and splendid it is. It looks so rich among all the sombre Eucalypts of the present season. It presents to my mind the rich and luxurious trees which adorn Paradise. How many, many years must these treasures have blossomed in this Country without one eye to appreciate them. It strikes me so forcibly in riding through the surrounding wilderness that the 'hand of God' is indeed impartial, for the uncultivated parts of the earth are as much loaded with his bounties as are the most frequent parts.

Notes:

1 *Kingia australis*, popularly known as 'black gin' or 'grass tree'.
2 *Nuytsia floribunda*, the Western Australian Christmas Tree.

I beheld a Tree of great beauty. The flowers are of the purest white and fall in long tresses from the stem. Some of its pendulous blossoms are from three to five fingers in length and these wave in the breeze like snow wreaths. They are of such a downy white feathery appearance, and emit a most delicious perfume resembling the bitter almond; and like all human or rather mortal, delicacies, how quick these lovely flowers fall from the stalk on being collected. I however was able to gather a good many, and on nearer view, found the buds much more beautiful than the full blown flower. I regret they have assumed a yellow hue, but are lovely and elegant even in Death. The native name is 'Danja' and I rather think it will turn out to be Hakea.

James Drummond speaks from the pages of a colonial newspaper:

To the Editor, the Inquirer, 13 July 1842.

Dear Sir,

It is a just charge made against our adopted country, that we have no esculent fruits, and certainly when we remember the 'bonny Highland Hills' with their Blackberries, dewberries and cloudberries - the latter found on the confines of perpetual snow - our catalogue of Western Australian fruits is a very meagre one, and even of the few we have, but a few of the settlers know anything. Many of the fruits belonging to the natural order Epacrideae, bear esculent fruits, which are fed upon by the emus, and which were at one time sought after by such of the settlers as were young and lighthearted enough to go into the Bush and collect them.

One fruit known by settlers at the Vasse, as the "Vasse Apple" a species of Santalum, is a stone fruit, the largest variety of which are about the size of a peach, and of a deep orange colour; it has long been known when boiled with sugar, to form a delicious sweet meat. The same plant grows in the vicinity of Fremantle, and I have seen it on ironstone hills in the Toodyay district, and I am inclined to think that the Kojonup Peach is the same tree. The latter variety should be well worth cultivating in gardens, if only for the great beauty of its orange coloured fruit, in many of the trees as large as a full grown peach. The tree grows from 20 - 30 feet high, with a handsome bushy top and the trunk is from 9 inches to a foot in diameter. In the early years of the colony when fruits of foreign growth were not established in our gardens the greater interest was taken in our native fruits and the people knew all about them; but in these days when we have Wortley Hall seedling grapes, and all other sorts of grapes, figs and other fruits in abundance, the native fruits of the colony pass unnoticed.

We have several species of Mesembryanthemum which bear esculent fruits, but like Cape Hottentot figs which we have naturalised about Clarence and elsewhere, they are generally shy bearers and when the fruit is produced it is so enveloped with fleshy leaves, full of saline juice, that the flavour is generally spoiled in eating. When out last summer collecting seeds on the bank of Salt River about 20 miles east of Toodyay, I found a species of Mesembryanthemum covered with a yellow fruit about the size of a gooseberry, and I think it little inferior as a fruit to the English Gooseberry. I was in want of water and ate freely of the fruit and I think it is well worthy of being introduced and cultivated in our gardens.

In a later journey to the ironstone hills to the south of Vasse Inlet I discovered a curious and beautiful fruit, which so far as I know is nondescript. It is a Dioecious shrub, growing to the height of 4 to 5 feet. It creeps at the roots and so appears to grow in groups or patches, the leaves are acerose, glaucous, bearing some resemblance to the Common Yew. The male flowers are borne in branchy racemes, from the axils of the upper leaves; they consist of a number of round clusters of anthers which resemble a single male catkin of Yew or Fir. The female flowers and most of the fruits were past, but judging from the two specimens I found, they grow as large as a medium sized plum of a beautiful purple colour and covered with a rich glaucous bloom. The stone as in the Exocarpus, is borne at the end of the fleshy receptacle which forms the fruit.

A soldier found these fruits on the River Blackwood and brought some to Mrs Molloy at the Vasse. According to this lady's statement the fruit is very good. I cannot afford to eat any of my specimens.

I am, Sir,
Your obedient Servant,
JAMES DRUMMOND.

Extracts from the Picton diary of the Rev. Wollaston written during the period 1841-1844:

Mr Drummond, the botanist, called whilst on a scientific excursion. He is a plain, agreeable old man, with white hair, enthusiastic in his botanical pursuits, an old colonist. His pockets, bag, hat, were stuffed with specimens. He showed us a most curious new native fruit he had discovered; a dark green or purple pulp about the size of a crab and the stone of a bright yellow as big as a marble, on the outside. He was so good as to praise my hortus siccus, which I am, without an atom of botanical knowledge, collecting for my friends. He showed me also a letter from Sir I. Hooker, Curator of the Kew Gardens. It spoke in high terms of Mr Drummond and evinced the deepest interest in the botany of Western Australia.

Today working in my churchyard I am desirous to make the sacred precincts as attractive as I can and am therefore digging and planting geraniums and other shrubs. The former grow here most luxuriantly in the sand and plenty of cuttings of the common sorts are to be had. I have seen a hedge around a grave 5 feet hight.

William has discovered in a swamp and transported into our garden some delicate and elegant species of wattle not often met with hereabouts, but common in South Australia. Indeed all the acacia tribe I think are very beautiful. If I mistake not I saw this shrub in the Duke of Bedford's conservatory at Woburn.

John visited their (Molloy's) deserted garden, where all sorts of things introduced were growing wild, but rapidly giving way to the exuberance of growth in the native plants! Cultivation causes them to grow more rapidly and a few years would be sufficient to obliterate the traces of a settlement, except that on the spot a more luxuriant vegetation than that around would be seen.

Further letters to Sir James Mangles around 1839, this time from Captain Richard Meares, a veteran of the Napoleonic wars and writing from his home 'The Bower', at Guildford on the Swan River:

I think myself our birds and plants are unique ... and our plants particularly the shrubs are certainly most splendid from the smallest and most elegant of which up to the stately forest tree we can show the incontinuation and endless variety of bloom and foliage. I have got (the) Anthos plant[3] put out with very strong roots in different situations about my grounds it is growing but shyly I have sent you a lot of seed ... I hope it is new for you never saw a more splendid thing 14 or 15 feet high.

This correspondent was also greatly impressed with the *Nuytsia floribunda* and the *Kingia australis*, going to great lengths to share his enthusiasm for the species, collecting seed and growing seedlings for overseas, and experimenting endlessly with their cultivation in his own garden. The form of the *Kingia* in particular fascinated him.

I have found out that it (the Nuytsia) blooms at four years old, and burst out at the very top with a most gorgeous sun-gilt flame, for it is nothing else. It is a most glorious and majestic production of Nature, and in the distance now during the native conflagrations often startles you, and fires the forest. The Kingia I shall

3. Possibly *Anthosersis viscosa* - endemic to S.W. Australia - described by a settler as a "Wonderful healing plant".

select a proud head of, and I really think entre nous, it might be introduced as a great novelty, as a new Crown and a sister to the Corinthian order of Architecture.

I have now obtained a Kingia plant or at least a crown as perfect as I could find one in many long rides into different districts where they are most abundant. I hope to pack it in a sort of way which may ensure its retaining its original graceful form, I have watched them now for four months carefully. I have secured the plant that is the head of it, for it was 15 feet high (and I have seen them five and thirty) in a cask, you will find a long strong spike driven through the bottom which I think should not be removed (but) in order to get it out, without injury, carefully take off all the hoops and with the assistance of a hand or two the staves may be drawn off or rather allowed to fall outwards the bottom being very firmly spiked in will then sustain the crown and enable you to remove it where you most easily be enabled to get it thoroughly steamed when every rush may be brought into its proper place...

I hope the box and Kingia have arrived safe I have heard nothing of it - I am going on with my room and they make a most agreeable and I think elegant and chaste order of architecture. Our Governor says the grass above the crown which rises up so gracefully framing the top of the capital is too slight a fabric to carry any supposed weight - but I say this is folly - and this plant has given the whole pillar, and such exquisite dimensions and appearance altogether that it is a perfectly unique thing - fancy it at Vauxhall[4] or supporting the aerial edifice of the orangery - or any other appendage to the Garden - or fancy it in the earth alive and graceful, standing thirty feet in this heavenly air and bending to the aromatic breeze, and you will fancy as I do, deserving of being crowned with victory.

Finally, Mrs Edward Millett writing her impressions in the 1860's from a country parsonage for the benefit of intending emigrants:

All these little roughnesses (of the house) were, however, more than compensated by the superb beauty of the climate, which when taken to-gether with the primitive appearance of our carpetless dwelling, conveyed the impression to the mind of perpetually living in a garden-house for the summer season.

The garden was naturally our first object of interest, and I found that it was much indebted to its original clerical possessor, who had planted it with a number of pomegranites and fig trees. Also no doubt in the laudable desire of planting the British flag upon a foreign shore, he had planned the beds and walks of his flower garden in the form of a Union Jack, but though I trust I am not a bad subject, I must own that I felt less obliged to him for the flower beds than for the fruit trees, as the national ensign took up a much larger space of ground than my own pair of hands could ever hope to keep neat.

With the first commencement of rainy weather the mignonette would begin to flower and the peach trees to blossom in our garden. As the rainy weather continues, flowering bulbs of all kinds, which have been imported from the Cape, ixias especially, appear in the greatest beauty; both they and the annuals which we are accustomed to see at home, as well as the large scarlet geraniums, revelling in a season which though possessing the name of winter has none of its home characteristics. Whilst this transformation was effecting in the gardens, which had lately looked so desolate, the bush was not behind in assuming a new appearance. The wattle, which is one species of the many kinds of Australian acacia, led the van amongst the indigenous flowering trees, and showed its pale yellow blossoms before May was over. Later[5] in the rainy season the wattle was outvied by the acacia called the "rasberry jam" the

4. A famous Georgian pleasure garden in London, see A.F. Scott, Everyone a Witness, Martins Publishers Ltd, London, 1970, pp 155, 156.

5. *Acacia acuminata*, "The vernacular name is derived from the peculiar scent of the wood, which is wonderfully similar to that of rasberries."

flowers of which are the brightest gold colour and grow in such abundant clusters that some of these trees appear better furnished with flowers than leaves. One variety droops like a weeping willow, so that when in bloom every separate spray is a long hanging wreath, "waving its yellow hair", as Moore says of the acacias in Arabia. All the jam trees are in their chief beauty in September, a time of year when heavy westerly gales often occur, bringing with them sharp sudden storms of rain broken by bright gleams of sunshine. On such days to stand upon an hillside that commands a tract covered with these trees, their flowers at one moment obscured by the driving rain and wind, and at the next brilliantly lighted upon by the sun, is a sight not soon to be forgotten.

But amidst scenery in which the eye finds so much of interest and attraction one looks in vain for any fruit-bearing trees, or indeed for anything that is eatable. The land is essentially a land of flowers, and myriads of lovely plants overrun the ground which are the ornaments of our conservatories at home. To mention two species familiar to all gardeners: we have gathered all kinds of blue lobelias, and also a plant closely resembling the scarlet variety as well, and we have seen the sloping sides of the water-courses thickly covered with the favourite acacia armata in full bloom; but such useless beauty mocks hungry people who have lost themselves in the bush, and I well remember the disgust with which a poor woman spoke of having seen "nothing but great yellow flowers" during several hours that she had spent in walking up and down trying to regain the beaten track from which she had wandered.

Often on summer nights we used to spread out an opossum rug in the garden, and sitting upon it watch the stars, the clear air giving them a size and brilliancy which Michael Lambourne, in 'Kenilworth' did not exaggerate when he said that our "northern blinkers are but farthing candles" compared with those that sparkle in the South.

It is to this elasticity and purity of the air that the climate of the Swan River owes its healthfulness and charm - no matter how hot the sun has been, how wearisome its fierce beams have made the labour of the day, it has no sooner sunk below the horizon than the spirits at once revive, and a fresh buoyant feeling replaces all sensations of languor; in the words of Marcellus, though in a different sense to that in which he spoke them, "the nights are wholesome", many persons making a practice of sleeping in their verandahs suring the summer months, while teamsters habitually pass the night out of doors with impunity all the year round

In this selection of writings I have chosen to present the sanguine view. It is one side of the picture, for these same writers expressed desperation along with delight. It is this aspect which I think is worth comment. The work, the response to environment, was of value in itself, and was important as a means to sustain a civilised existence. None of these writers were leisured, the colony was virtually without a labouring or servant class, their botanical and horticultural pursuits were avenues to engage the intellect, imagination and the spirit.

Paradoxically these people who were living precariously in a frontier situation remote from the intellectual and cultural centres of the western world, were for a brief period at the hub of an important arena of scientific search and discovery. Isolated as they were, they were participants in an era of exciting scientific development and could identify with the important values of the period in which they lived, the belief in science, progress and discovery.

This international interaction was taking place in a British colony and provoking the sense of national pride which so often happens as a result of exile. It also gave a meaning to life for those who were involved. At the same time new kinds of gardens were being shaped in Europe and Australia and the search for an Australian idiom was, albeit unconsciously, being born.

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Membership

Mrs Alethea Russell, our membership secretary and treasurer has kindly provided the following membership figures (15.10.80)

	Vic.	NSW	Tas	Qld	S.A.	ACT	W.A.	O'seas (UK)	Total
Ordinary membership	56	50	5	5	4	4	1	1	106
Family membership	11	8	1	-	-	-	-	-	20
Organisation membership	4	1	-	-	1	-	-	-	4
Total	71	39	6	5	5	4	1	1	132

A membership form is enclosed with this journal.

Extra copies of this journal may be purchased from the Australian Garden History Society, "Tasma Terrace", Parliament Place, Melbourne, Vic. 3002, for $2.40 incl. postage. Cheques should be made payable to AGHS.

The Proceedings of the Garden History Conference held in Melbourne in March 1980 have now been edited and will be available from from the National Trust (Vic.) by mid December.

Those who attended the conference will be sent a copy free of charge. Extra copies can be obtained from the National Trust of Australia (Vic.), "Tasma Terrace", Parliament Place, Melbourne, Vic. 3002 at a cost of $5.80 including postage. Cheques should be made payable to the National Trust of Australia (Vic.).

The Australian Garden History Society Conference and Annual General Meeting

The 1981 conference will be held in the Mount Victoria/Mount Wilson area which is of especial interest in terms of Australian garden history. Howard Tanner has provided the following details:

The vogue for spending mid summer at a mountain retreat achieved favour in the 1870's. To the hills beyond each capital city, whole families moved, Darjeeling fashion, to escape the heat of the summer, and to enjoy the shaded depths of ferny forest, and mountain outlook. James Inglis, previously resident in India, travelled over the Blue Mountains of New South Wales in 1879, and commented: 'We stopped for refreshments at Mount Victoria. This is the favourite summer mountain resort of many of the elite of Sydney. It is the Simla of New South Wales.'

In clearings in the forest, timber cottages were erected, either in the low verandah'd vernacular tradition or in the newly fashionable American 'Carpenter Gothic' featuring steep gables with fretwork bargeboards, and latticework infill to the verandahs.

At Mount Macedon in Victoria, at Toowoomba in Queensland and in the Adelaide Hills, vice-regal patronage encouraged the development of larger houses and more pretentious gardens, whilst at Ferntree in Tasmania, the Dandenongs in Victoria and Mount Wilson in New South Wales the cottage scale generally remained. In fact the 'hill stations' are curious entities, not really towns in the sense that they are an urban conglomerate, rather a superlative suburbia, a transportation of urban living into the country.

Mount Wilson is an irregularly shaped, basalt-capped prominence on one of the ridges of the Blue Mountains west of Sydney. First visited by Surveyor William Govett in 1832, its volcanic soil has allowed rainforest to clothe slopes and gullies and the altitude permits cool outlooks towards Sydney, the Hunter Valley and Mudgee.

In early development of Mount Wilson is closely associated with Eccleston Du Faur (1832-1915), public servant and patron of exploration and the arts. His interest in Mount Wilson dated from 1867 when he visited the area with Robert Kirk, a Windsor farmer and hotel owner. Du Faur and several friends - Judge Stephen Edward Merewether, a Newcastle businessman, and Richard Wynne, a Sydney merchant - encouraged the New South Wales Government to survey the site, which was named in honour of the current Minister for Lands, John Bowie Wilson. The roads were plotted, 62 lots formed, and offered for sale in 1870. Thus began what was referred to as 'Du Faure's Blue Mountain Craze'.

By 1880, eight houses had been completed and their owners were busy laying out their gardens in clearings in the dense forest. A spirit of competition existed in the acquisition of rare trees and flowering shrubs.

Paddocks were cleared, leaving the tree ferns standing isolated above meadows of clover, English grasses and daisies. Beds of cottage flowers and fruit gardens surrounded the houses. Gradually quite large gardens of 'English' trees and shrubs were formed, each incorporating the customary wide lawn, a tree-lined drive and tennis court. The early settlers planted oaks, elms, beeches, chestnuts, walnuts, limes, laurels, ivy, lilacs, rhododendrons, azaleas, daffodils, bluebells and a variety of conifers and other plants.

During the 1880's an avenue of Spanish and horse chestnuts, oriental planes, limes, and elms was formed from 'Balangara' to the lodge at 'Wynstay'. Fungus killed the Spanish chestnuts and these have been replaced with beeches. Later Queens Avenue was planted with liquidambars and pink cherries, so today the streets of Mount Wilson have a formal character quite in contrast to the tall tree ferns (*Cyathea australia*) and eucalypts of the bush adjacent. Hedges of hawthorn and cherry laurel further heighten the contrast of English gardens with lush Australian flora. The original houses still largely retain their nineteenth century grounds, and several new gardens have been created.

The outline Programme is as follows:

FRIDAY 1st MAY 1981

11.30	Meet Botanic Gardens Sydney - guided tour of gardens (oldest in Australia)
1.00	Lunch Botanic Gardens Kiosk
2.30	'Eryldene' Gordon - guided tour of garden created by W. Hardy Wilson and Professor E.G. Waterhouse
6.00	Arrive Mount Victoria via Windsor, Richmond, Bell's line of Road (late arrivals can come directly to Mt Victoria by train)

SATURDAY 2nd MAY 1981

9.00 - 1.00	Lectures
2.00 - 5.00	Inspect gardens at Mt Wilson
7.00	Dinner and A.G.M.

SUNDAY 3rd MAY 1981

10.00	Depart Mount Victoria for Everglades gardens (National Trust) at Leura Return Sydney via Paramatta Park
2.00	Arrive Sydney

Access to a number of the important gardens at Mount Wilson has been arranged; speakers will deliver papers on the history of gardens in the region.

As accommodation is limited, members who wish to attend should complete the enclosed form and forward it with their cheque to:

The Secretary,
Australian Garden History Society
Tasma Terrace, Parliament Place,
Melbourne, Vic. 3000.

General enquiries:

Mr Ken Digby,
39 Carrington Road,
Wahroonga, N.S.W. 2076.
(Tel. (02) 48 1743)

Any persons who are interested in presenting a paper, short talk, slide show on any aspect of Australian Garden History should contact:

Howard Tanner,
2 McManus Street,
McMahons Point, N.S.W. 2060.
(Tel. (02) 929 6752, (02) 922 6224)

All members attending the meeting will be sent further information and details during March 1981.

AUSTRALIAN GARDEN HISTORY SOCIETY
ANNUAL GENERAL MEETING, MOUNT VICTORIA, N.S.W., MAY 1-3, 1981.

NAME: ..... (Block letters please)

ADDRESS: .....

.....

TELEPHONE: .....

I wish to attend MAY 1 - 3 ☐

I will join meeting at Sydney
11.30 am, MAY 1 1981 ☐

I will join meeting at
Mount Victoria, evening of MAY 1 1981 ☐

Remittance enclosed $..... ($120.00 per person). This covers bus fare from Sydney, accommodation and meals Friday dinner to Sunday lunch inclusive.
We regret that no reduction can be granted for members joining the conference at Mount Victoria.

Please return this form with cheque/money order made out to: Australian Garden History Society to:

The Secretary,
A.G.H.S.
Tasma Terrace,
Parliament Place,
Melbourne, Vic. 3002.

Should you wish to apply for others on this form, please supply their names and addresses below:

.....

.....

AUSTRALIAN GARDEN HISTORY SOCIETY
APPLICATION FOR MEMBERSHIP

NAME: Mr / Mrs / Miss ..... (Block letters please)

ADDRESS: .....

..... Postcode .....

Annual membership fee:

$10.00 Ordinary member
$15.00 Family - spouse (and children under 16 years of age)
$20.00 Organisation

☐ ☐ ☐ Tick applicable category

Remitance enclosed $ .....

Please make cheque payable to Australian Garden History Society and send to:

Membership Secretary,
A.G.H.S.,
Tasma Terrace, Parliament Place,
MELBOURNE, VIC., 3002.

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Table of Contents

	Page
Chairman's Address	1
Editorial	1
Grown For Their Leaves - Joan Law-Smith	2
Gardens with Public Access	6
A Wealth of Flowers - Trevor Nottle	6
Plant Names - Tom Garnett	10
Margaret Stones Exhibition	18
Jigsaw Puzzles	12
Adelaide Botanic Gardens in the 19th Century - Tony Whitehill	15
Leisure and Pleasure Buildings in Geelong - Richard Aitken	12
Publication: Australia's first gardening guide of 1805	14
Interactions and Origins in the 19th Century - Oline Richards	19
A.G.H.S. Conference - Howard Tanner	29
Membership	28

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